same anxiety, on the other hand, Greek artists of the earliest ages gave even dead and sorely wounded men that smile which they knew as the most vivid sign of life—careless of the actual forms bestowed by nature on life at its last gasp.

125.

THE CIRCLE MUST BE COMPLETED.—He who follows a philosophy or a genre of art to the end of its career and beyond, understands from inner experience why the masters and disciples who come after have so often turned, with a depreciatory gesture, into a new groove. The circle must be described—but the individual, even the greatest, sits firm on his point of the circumference, with an inexorable look of obstinacy, as if the circle ought never to be completed.

126.

THE OLDER ART AND THE SOUL OF THE PRESENT.—Since every art becomes more and more adapted to the expression of spiritual states, of the more lively, delicate, energetic, and passionate states, the later masters, spoilt by these means of expression, do not feel at their ease in the presence of the old-time works of art. They feel as if the ancients had merely been lacking in the means of making their souls speak clearly, also perhaps in some necessary technical preliminaries. They think that they must render some assistance in this quarter, for they believe in the similarity or even unity of all souls.* In truth, however, measure, symmetry, a